

SUMMER AMUSEMENTS

OUT-OF-DOOR ENTERTAINMENTS VIE WITH THEATERS
IN ATTRACTING WASHINGTON CROWDS.

The interesting experiment which is being made at the Belasco Theater is attracting the attention of Washington theater-goers generally. No small importance attaches itself to the fact that each week new plays are being tried out by a splendid and carefully selected company, plays any of which may ultimately become a reigning dramatic success.

So far the two plays produced at the Belasco have borne the earmarks of success. No one but the most captious will undertake to assert that a play can be put on the boards with a week's rehearsal and not show much crudeness. Washington has been privileged to see very many important first nights—plays that have made stage history have been launched in this city. But all of them were very different on the first night, from what they eventually became, after the flaws that can only be appreciated and discovered after public performance, had been eliminated and the necessary additions made. Smoothing down rough edges is the immediate business of the producing manager after his play first sees the light. Sometimes he calls a rehearsal as late as the night before the audience has left the theater and the process of shaping and kneading and pruning begins, and goes on constantly and mercilessly until the thousand and one necessary effects are reached.

The play without a title, which the author called "Dakota's Girl," and which a clever Washington theater-goer has called "Two Women and a Man," but both of which are scarcely suggestive of the play itself, has the appearance of having an excellent future.

The difficulty which seems to confront the inexperienced playwright in almost every instance, and which indeed is evidenced in the works of old staggers at times, is the proper handling and disposition of minor characters. Four and pos-

sibly five leading characters can be trusted with the entire story, if the lines be sufficiently productive. Two of the witliest and most successful plays of the past decade—"The Tyranny of Tears" and "The Duke of Killcrankie"—enlisted the services of but half a dozen actors, all told. Interest in a play depends largely upon directness.

The introduction of subsidiary characters merely for the purpose of creating local color is beside the mark. It is true that the smartness and the lightness of a play sometimes rest entirely upon one or two characters who have little or nothing to do with the main story, but even this, while common, is very bad. Unless concerned in the logical development of the plot, these characters only clog the action and while they may divert the attention, even pleasantly, it is at the cost of the point which the author is trying to make.

By all means give us amusing characters, but let them have a distinct value in the machinery of the play. The Washington Herald on Tuesday morning pointed out the weakness of the nameless play—the over indulgence in unnecessary dialogue of an explanatory nature. This corrected, and heroic treatment of the final act, with its ridiculous horse-play, and the play is made.

In spite of all that Channing Pollock could do, "In the Bishop's Carriage" was a successful play. As done by the Columbia Players it was almost human. No more easily garbled version of a popular and entertaining story can be imagined, and it speaks volumes for the stock company that it got away with the play last week. Miss Miriam, who created some splendid characters in her book, but Mr. Pollock introduced a curious hodge-podge of activities for them, which the reader would be puzzled to connect with the interesting stories which bore the same title.

THIS WEEK'S PLAYBILLS

Belasco—"Miss Brown-Burglar."

To-morrow night the Belasco Theater Producing Company will appear in a new four-act farce comedy entitled "Miss Brown-Burglar." Although this organization has heretofore been seen during this engagement only in serious drama, there is little doubt that the group of players will appeal to equal advantage in comedy. It would be difficult to recall a local summer engagement of players which has created as profound an impression of individual and collective ability as has been accomplished by the splendid efforts of the Belasco Producing Company. In the change from the serious emotional drama to the light comedy, their versatility will be tested to the utmost. "Miss Brown-Burglar," is a comedy of English characters with the locale of the piece laid in London and Devonshire, England.

In the rapidly moving events and complications of a farce it is impossible to more than outline the foundation upon which the play is constructed. This brief description is as follows: Miss Brown is the assumed name of an English lady, who, returning home with her father after a ball, is unable to enter the house, the father having left the night key at his club. While the footman is sent for the key the father and daughter sit upon the steps of a neighbor, Lady Stenhouse. George Hemming, a young man with a hobby for criminology, passes and insists upon being of service to the waiters. He suggests that he break into the house, supposing it their own, and Miss Brown, in a spirit of fun, allows him to do so. The footman returning with the key, Miss Brown and her father enter their house across the street. An outcry of "thieves" is raised, police hurry up and Hemming is dragged to the station as a burglar.

The next scene transpires in the library of the Home secretary, an uncle of Hemming's, who affects his release from the charge of robbery. The next action is seen carried to a small town in Devonshire, where Miss Brown masquerades as a waitress in a confectioner's shop, where Hemming, having been released from the station, is finding a detective in the shop, but finding a detective in the shop, Lord Harmsmore passes the package to Miss Brown to save for him. She in turn is being followed by Scotland Yard men on the suspicion of being a burglar, and passes the package to Hemming, who considers it additional proof of her criminal career. The tibia is again in the possession of Harmsmore who points suspicion of the theft to Hemming, who to save the girl, confesses that he is an accomplice, a member of the same gang of thieves. With this start, the center of interest is directed to nearly every member of the cast. Complications follow until Harmsmore, who confesses, Miss Brown explains the reason for her assumed name, and peace descends upon several very disturbed families. The play requires a large cast which includes Lady Taylor as Miss Brown, Beatrice Morgan as Mrs. Hemming, H. Van Buren as George Hemming, George Howell, Frederick Burton, William Russell, Paul Taylor, Orden Stevens, Charles D. Ford, Edward Emery, George Clarke, John Emerson, William Martin, Harry Mack, Fayden, Caroline Locke, Elsie Edmond, Dorothy Stanton, Virginia Eason, Marlan Ballou, and Ina Goldsmith.

Prizes will be given to those correctly naming the author of "Miss Brown-Burglar," which is the within a year by the same playwright.

Columbia—"The Man from Mexico."

Don't go to the Columbia Theater this week, is the warning sent out by the managers of the attractive and comfortable little playhouse, if you desire to maintain a vendetta against all conditions of countenance, and spurred by his remarkable success in the past, will not tolerate one moment that is devoid of hilarious laughter. "The Man from Mexico" is a farce into which is compressed more genuine laughs to the minute than are to be found in a whole lifetime of some people. And right there is the beauty of the piece, in that it is irresistible in the humor of its situations and dialogue and is guaranteed to drive away the blues. "Are You a Mason?" must have been funny, judging from the mirth of the capacity audience which greeted it, but the managers assert that "The Man from Mexico" will out do it at every point. To begin with, it's from the pen of that master of farce construction, H. A. Du Souchet, who wrote "My Friend from India," and a number of other good

things. It was grabbed up by William Collier, who, in the part of Fitzhew, attained one of the hits of his career.

After several seasons of seclusion, the Mexican was brought out from his hiding place this spring and the people of New York were so glad to see him that they crowded the Garrick Theater for weeks, and at the time Mr. Collier brought his season to a close, to make his annual visit to Europe, the demand was so great that arrangements are now under way for the return of the farce to a Broadway house in the early fall for another year. The characters in "The Man from Mexico" are funny as well as the situations and dialogue. Orme Caldara will carry the burden of the piece in Mr. Collier's role of Fitzhew. Then there is the part of the Major, a fatter, to be played by Lawrence Byrne; Cook, a deputy sheriff, by Alexander Frank; Daunt, an earnest editor, by Thomas Chatterton; Farrar, an architect, by Alexander Caldwell; Schmidt, who's always in trouble, by Everett Butterfield; Nettie, who is in love with Farrar, by Ethel Wright; Miranda, a maid, by Clara Sidney; and a whole cast of others as wardens, convicts, officers and other interesting personages. The week begins with an Independence Day matinee to-morrow afternoon.

National—"The Yankee Consul."

Starting with a Fourth of July matinee on Monday, July 5, the tenth week of the Aborn Com. Op. Co. Company at the New National Theater will embrace nine performances of the popular comic opera, "The Yankee Consul," the libretto of which, by the famous humorist, Henry M. Blossom, Jr., afforded the most complete and satisfying opportunities to Raymond Hitchcock, during a long and triumphant run at the Broadway Theater, New York, several seasons ago. This piece is to be given its first presentations at summer prices by the Aborn forces by special arrangement with Henry W. Savage.

It will be the second offering secured from this noted producer of musical plays, the first one, "The Sultan of Sulu," having scored a marked hit earlier during the present Aborn run. These two pieces occupy much of the same class, though their only points in common are that both come from the Savage "factory," both librettos were written by famous American humorists, the "Sultan" by George Ade, and the "Consul" by Henry M. Blossom, Jr., and both are merry but harmless. The Aborn branches of the United States govern, the former poking fun at imperial service, and the latter at our consular service. The main part is an eccentric one most peculiarly suited to the person and methods of Robinson Newbold, and a good deal like the roles he has made his biggest hits in formerly in "The Belle of New York," and other pieces.

He will be most happily placed as Abilash, Consul at Puerto Plata, who is called to be killed, and he spends his long tropical days in consuming liquid refreshments, and a good deal like the roles he has made his biggest hits in formerly in "The Belle of New York," and other pieces.

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COMING ATTRACTIONS.

Columbia—"When We Were Twenty-One."

Nat C. Goodwin's most beautiful and successful comedy, "When We Were Twenty-One," will follow "The Man from Mexico" at the attraction at the Columbia for the beginning of a week from to-morrow night. Associated with Mr. Goodwin, in the part of Phyllis Maxine Elliott was seen to greater advantage than in any other in the course of her remarkable career. The play, which is in the pen of H. V. Esmond, one of the foremost actor-authors in this country, is in well drawn and interesting characters, including, in addition to those played by Mr. Goodwin and Miss Elliott, such oddities as The Imp, Waddles, The Soldier Man, and The Doctor, the last three constituting the comedy, the remainder being serious. The play was originally produced in New York, where it ran for over a season, after which Mr. Goodwin found it his most profitable offering on the road, and followed that with an extended season in London, where the success was duplicated. In presenting Orme Caldara in the role of Dick Carewe, the part originally played by Mr. Goodwin, and Julia Dean as Phyllis, Managers Metcalf and Borer drew upon their unusual confidence, as both artists have previously appeared in these roles in other cities and have in each made instantaneous hits. The piece will be staged with the usual care displayed by the Columbia company, and a week of exceptional pleasure is assured those who delight in the best in things dramatic.

National—"The Belle of New York."

One of the most complete and satisfying successes of the Aborn opera season of a year ago was the revival of the famous New York Casino hit, "The Belle of New York," which will be produced again with practically the same cast for the week starting Monday night, July 12, at the New National Theater. It was the cordial reception given this great American musical comedy last year, following a number of successes of the English grand, that decided the Aborn management to give more of this kind during their present season, notably "The Sultan of Sulu," "The Yankee Consul," and others. The latter was seen for the eleventh week on account of having at the time the necessary assortment of talent to make up its cast. Robinson Newbold, who hit in this piece last summer is freshly and pleasantly remembered, will again have his eccentric characterization of Ichabod Branson, the leader of the purty brigade, whose principal tribulation is looking after his wayward son, Dainty little Agnes Finlay will again return to the National for the title part of the drama, the little Salvation lassie in which she charmed Aborn audiences last summer. Herman Hirschberg, whose laughable interpretation of German dialect comedy parts is quite familiar here, will follow "The Belle of New York." The latter was seen for the eleventh week on account of having at the time the necessary assortment of talent to make up its cast. 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